

## EDITORIAL NOTES.

One of the commonly neglected parts of a pupil's education is cultivation of the imagination. With all pieces of a romantic nature, the teacher and pupil should try to work out a story for it as a description of it, purely imaginative, of course. In many pieces the title will give a hint. The advantages of such a course of procedure are many. It invests the piece with life, and makes it doubly interesting to the pupil, and helps him to play with a better expression. Poets and musicians need to cultivate their imagination to a high degree. A musician should be a frequent, if not a constant, reader of poetry, for the sake of general culture, as well as the development of a refined imagination.

Harriet Martineau says of the faculty of imagination: "It has produced the greatest benefit to the human race that it has ever enjoyed." The highest order of men who have lived are those in whom the power of imagination has been the strongest, most developed, and the most elevated. The noblesst gifts that have been given to man are the ideas which have proceeded from such men." To which she added the following from William C. Wright: "Give rein to the feelings and to the poetic fancy, and make the instrument a medium for the soul's impulses."

Much has been said about explanations that do not explain, and illustrations that do not illustrate. A characteristic of the successful teacher is that he explains that part of a subject which is a key to the matter under consideration, and explains it so that it will throw light upon the whole, and this is never just the same for all pupils. Explanations and illustrations should be given to illustrate the principles and general facts showing how such or like passages are to be played, and not explaining how that passage before the pupil has to be done, merely, as was above said, make an explanation that will apply to all similar difficulties. A recent writer puts this tersely, as follows: "The main function of study is to find the central and vitalizing point of any subject; to group about that whatever belongs to it; to rightly adjust the parts; to place them in natural relations; and to give each the prominence it deserves."

It is said that a Bishop remarked of his clergy that "so many of them aimed at nothing and always hit the mark." We have always been advised to "aim high," but there needs to be something definite to aim at. The pupil should, with the teacher's help, find or decide what he can do, and what he wishes to do, and then make circumstances bend to its accomplishment, and allow himself to be bent or turned aside by circumstances. One thing that teachers and students need to give their attention more particularly is, the necessity of perfect ideals. It is as easy to work near an artist's conception of how a passage must be rendered, or a hit of technique performed, as it is to closely imitate the rendition of some master. Here it may be noticed that a really good teacher is of great value, and is one of the principal reasons why the student should only be under the instruction of a first class master. The Marquis de Salisbury said: "If we sow moderation, we shall reap a harvest of moderation in years to come." And hence the often repeated advice of "Aim high and hold ourselves, with the help of an inflexible will, up to our ideal."

We all know that the higher rungs of the ladder are reached by climbing the lower, and this is not more true than the following by James Freeman Clarke: "Whenever we do what we can, we immediately can do more. The charming and expressive renditions given by great artists make us feel as if we would give anything to be able to do so well; while if we acknowledge the truth regarding ourselves, we are not willing to hold ourselves up to the performance of practice and exactness in detail which such fine playing demands." It is a well-known fact that advancement in music is founded upon

habit. The habit of playing everything absolutely perfect is a necessity to the artist.

One of the most encouraging signs of the advancement of musical art in our country, is the increased interest taken by teachers and the general public in the better teaching of beginners. Thousands of the readers of *THE ETUDE*, no doubt, feel the detriment of poor instruction that they received as beginners. All teachers of advanced pupils are constantly undoing what some previous teacher has labored to accomplish. It should be part of the work of every progressive teacher, to interest his community in this subject of better foundational teaching.

If music teachers were asked what one thing gave them the most annoyance in their professional work, no doubt it would be universally said, "The pupil's expression of dislike to the piece given." Music of the highest and better qualities seldom is interesting at the first hearing. The mere playing of its notes in time produces no pleasurable effect. The piece expresses nothing until it has been studied until an artist would perform it. Pupils should not allow themselves to become prejudiced against a piece until they can not only play it in time, but have studied its phrasing, and applied it to the correct kinds of touch and dynamics. It seems that this subject is one that the music teacher of ancient times found the same difficulty with, for Plato says: "Those who seek for the best kind of song and music ought not to seek for that which is pleasant, but for that which is true."

The sculptor can make a statue of beauty only as he has the ideal in mind. This is no less true in the performance of music. And as we cannot explain a thing we do not understand, neither can we express what we do not feel. After the piece is learned well enough to present no further mechanical difficulties, then comes what is its real study. Technical ability to render it upon an instrument is valueless, unless the music is performed with an effective expression.

Pope said, "A man should never be ashamed to say he was in the wrong, which is better than being yesterday." Pupils can profitably, if it can be well tried, as hard to get at the exact end, and to a clear understanding of the master in hand, as they do, to try to understand their blunders. They should remember that Napoleon Bonaparte says, "The true victories, and the only ones which we need never lament, are those won over the dominion of ignorance."

Liszt, with all his greatness as a pianist, seems to me to have had the most indomitable pride of possession; imitators have been more successful in copying his extravagances than in imitating his excellence. Fine legato playing, the singing quality it begets in the performer, and the skill exhibited in applying the art to the music, may come when the pupil has learned down by the old pianist, and culminating in the perfectly finished performance of Thalberg, shall be fully recognized in our musical institutions.

The teacher who is also a good pianist cannot be valued too highly.

It is the basis of the future development of the pupil; if possessed of talent, individuality will assert itself, and this is the great objective point of all performance, and the means by which music reaches the heart of the listener. —C. H. Jarvis.

A RESPONSIBILITY UPON MUSICIANS.—One of the world's great poets, Schiller, said, "Where and whenever art deteriorates, it is always the fault of the artist." No one can deny that a poor speller, or one who has no knowledge of art ought to be without this title; but there is a day and night where even the best of the arts deteriorate, it is always the fault of the artists. The masses, as such, do not care whether the artist is good or bad in art. They only care that what they hear is agreeable. But there are within thousands and thousands of those that constitute what we call "the masses," a desire to know, and they look up to those who do know for light, that they may also see,

## HELPS AND HINTS.

KNOWLEDGE is the means appointed to nourish the flames of inspiration in the artist's breast.—Wagner.

Don't fret over the notion that your teacher is giving music that is not hard enough. If you learn to play a piece really perfect and with good expression, it will be hard enough.

Any of the great compositions one may make a study of; but to play such a piece—no, that is the work of a lifetime.—Henselt.

The piano forte is so useful, not only in itself, but also for the sake of accompanying, that those who can use it freely find it very convenient.

It is to be feared that most young people who drop their playing for the sake of singing, do so more from laziness than in the interest of their voice.

Moreover, the voice falls sooner or later, whereas the facility and talent acquired for playing lasts, and is a source of much pleasure and usefulness to one's self and others.—Christine Nilsson.

One way of starting the pupil's taste on the road to enjoyment of classical music is to select in the beginning those that have a tale to convey, and treating them *a la* Perry. Many teachers object to calling them "fairy tales," as they call them, but in reality, in most cases, saying that the music will speak for itself if worth anything. If it does not appeal to the emotions through the judgment, as is said, does it not follow that the judgment must be cultivated and guided? Unerring judgment is not instinctive, by any means.

Amidst all the mass of work which is necessary to complete the education of a piano student, there is one writing whose works should form part of the daily study of every earnest student of the piano through every stage of his progress, and he is John Sebastian Bach, to whom, as Schumann says, music owes as great a debt as any religion to its founder. The influence he exerts is inexpressible. No one who studies his works thoroughly can fail to have a sound, healthy taste and judgment, and a full, round, and sympathetic touch and technique upon the piano.—C. H. Jarvis.

Teachers find pupils who are careless or negligent in their work, and instead of stirring them up and keeping at them until they get these pupils to understand that they expect and demand more thorough work from them, after a few mild reproofs and remonstrances they apathetically settle back and allow them to do as they please. Such a course will prove ruinous to the reputation of the teacher. If a pupil cannot be brought into doing good, thorough work, refuse to give him lessons. You may lose a few pupils and a few dollars for the time being by such a course, but the reputation you will have and make by such treatment will pay with compound interest in future days.—Musical Messenger.

Is it TASTE OR TOLERANCE? Tell me, is it taste or tolerance that makes this young woman an amateur? She needs to do nothing, because it happens to be her misfortune to be wealthy. To pass the time she is required to study two languages, devote a morning every week to painting, and two hours a week to instruction in music, besides following other employments that, in her life, fill rather the niche of fashion than use. She does nothing well in any of these subjects; speaks with a slur about the noblest music that can be put before her if her technic happens to fall short of performing it, which it invariably does. Any of the five or more lessons she receives are put off when, and as frequently as may be desirable if a trifling event requires it; she is infinitely above anything that may be taught her, and regards the whole circle of her enforced activity either as a bore or with the complacency of the king who notices that the fool is present. Nothing can reach the real personality in her, hence she always remains neutral or worse. She expects no influence to be exerted beyond that of making matters as comfortable as can be for her. She buys that consideration and naturally expects to get it. This is drawn from life, and it is not her fault altogether that she is what she is.—Thomas Tapper.

# THE ETUDE.

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## TWO AGAINST THREE.

BY EDWARD BAXTER PERRY.

In a recent number of *The Etude* I noticed an answer to the old and much vexed question, "How to play correctly, two notes against three." With all respect and deference to the writer, it seems to me he was rather unnecessarily severe upon the innocent investigator; and that his answer, while comprehensive and perfectly intelligible to trained musicians, was hardly clear enough without supplementary illustration, to be of practical use to just those most in need of help.

I have a sufficiently vivid memory of my own first grappling with this vexatious rhythmical puzzle to feel a strong sympathy for every student, tangled for the first time in its exasperating meshes. I recall an hour on my ninth birthday, when I sat at the piano vainly endeavoring to fit together two parts which apparently were never intended to go together, no matter how I put them, would not come out even. I had received no aid from my teacher, but the vague general admonition to play each hand smoothly and strictly in time, without regard to the other, and I was assured that the way to its solution.

Many students will sympathize with the feeling, and most teachers will recall a somewhat similar one from their early student days.

There may be musicians who never found the slightest difficulty in mastering this rhythm, who naturally and intuitively grasped it without effort from the first; but I think such instances are rare, and certainly not a man is not the person to help pupils in perplexity on this point, as he would wholly fail to comprehend their difficulty, and thus be the less able to lead the way to its solution.

It may or may not be pardonable vanity to think, as I still do, that my own success was less my fault than that of the teacher, nor am I willing to admit that an instructor is justified in failing vexation, or even bore down, at being obliged to explain in detail a point which seems naturally plain and easy to himself, and has been carefully and repeatedly explained to a host of others on previous occasions. That is just what he is there for. If the point were not one thoroughly mastered and exhausted, he would hardly be fitted to be a teacher, and would moreover, in that case, derive interest and benefit from considering it, and so ought to pay the pupil for the pleasure and profit to himself. It is only when we give our time and attention to what is not for our own enjoyment or advantage—for the benefit of others—that custom warrants us in taking their money.

Furthermore, a difficulty is of no less magnitude to each new student because it has already been mastered by hundreds before him. It is as intricate and mysterious to him when approaching it for the first time, in darkness and ignorance, as if it were one of the unsolved problems of the universe.

Fancy a ferryman from the other side of a treacherous stream abusing you for stupidity when you have not yet crossed, simply because he has successfully ferried over scores of others who arrived before you. Every child must learn to walk with the same slow, stumbling difficulty as if the race had not been producing countless amateur and professional pedestrians for innumerable generations; and in spite of all that is said regarding heredity, I doubt whether a child of seven years in 1893 will surmount a knotty rhythmical problem any more easily or quickly than the seven-year-olds who wrestled with them on the spinet before the days of Bach.

Fortunately, there is a very simple method of removing the particular modern stumbling block to which this paper refers from the path of the musical child, or at least of showing him an easy way round it. The rhythmic combination of three notes with two or four is not at all, as at first appears, an arbitrary and anomalous union of independent and irrelevant elements, but a fine and very effective, though subtle, subdivision of the time, in which the mutual relation and correspondence of the parts are maintained with absolute and delicate nicety;

and which is susceptible of exact mathematical analysis, as much as the more common forms of triplet or sixteenth-note division. It is simply one of the many metrical devices for securing that fundamental element of the beautiful, variety in unity. When clearly grasped, the difficulties of this rhythmic effect for both performer and listener disappear forever. The sense of obscurity and confusion vanishes, and the exquisite symmetry and perfect inter-dependence of all parts of the design stand forth distinct, as when the mists of morning suddenly lift from some elaborate mosque or many-towered pavilion of ancient Moorish handwork.

Try this simple spell and conjure away the fog. I do not claim it as original, and it may be more generally familiar than I think; but it will probably be new to some, and, at all events, it will work.

Subdivide the time, so that each note struck will occupy one or more full beats instead of a fraction of a beat, being careful to maintain the same relative value of the notes. Then count and play, allowing to each note its due proportion of beats. The number of beats to be counted to a measure will be found to be always the least common multiple of the number of notes in each group.

For example: A triplet of quarters against two even quarters. Here we have three notes in one group and two in the other, hence we must count six, as six is the least common multiple of two and three; and to maintain the relative value of the notes we must consider it as six-eighth time thus:

1	2	3	5	6

The lower half of the diagram showing the division of the two, the upper half into thirds.

Think of the passage, or, if necessary, write it out, in this new time. Each of the triplet notes must occupy just one-third of the measure, that is, two-eighths; each of the even quarters one-half the measure, that is, three-eighths. Now count and play. The hands strike together of course on one, three comes the second of the triplets, on four the second of the even notes, on five the last of the triplets, while with both hands begin together again on one of the next measures.

After a little practice it is only necessary to remember and feel that the second of the even notes comes just half way between the second and third of the triplets, and in a short time this form of rhythmic division becomes as natural as any other.

Three against four is harder, but only because the figures employed must necessarily be larger. In this case twelve beats must be counted to the measure, as twelve is the least common multiple of three and four; and this measure must be written in sixteenths or thirty-second, according to whether the even notes in the original were eighth or sixteenth notes. Each of the four notes will occupy three beats, and each of the three four-beats of the new measure. At a slow tempo even this division can be accurately counted, and it is practically the same as two against three, except that the even notes are divided into two, their relation to the triplets remaining the same.

In a passage written in groups of six notes against four, twelve beats must also be counted to the measure, according to rule; or, if preferred, the phrase may be regarded as made up of double the number of groups of three against two, and six be counted, which, of course, would not alter the time, and is simpler.

If a cord be stretched tight enough to give out a tone, it will vibrate in sympathy when the same tone is given out by the voice or an instrument. When in our minds there is a refined and perfect musical image of the passage under the fingers, the instrument can be made to reproduce that image, as the string reproduced the vibrations conveyed to it from the sounding tone.

## CULTIVATE THE HEARING.\*

BY A. J. GOODRICH.

No musician who has given thought to the matter will dispute that all effects of melody, harmony and rhythm must be referred to the aural faculty. The ear, therefore, can afford to ignore the other senses of music—the sense of hearing. Yet how much of a musician can they be after listening to an overture, symphony or symphonic poem? Scarcely more than could be made in a kaleidoscope. They make extraneous embellishment for music more or less outline for definition, the frame for the picture. This, I believe, is sufficient proof that the aural training has been neglected.

If we consider this subject more fully, we find that to piano playing it will be of great importance.

Young pianists who produce from their instruments a harsh, unmusical sound do not realize that the only safe guarantee of good playing is a cultivated ear.

We ignore this fact we ignore the real secret,

the secret of musical effect. For a piano can distinguish between musical and unmusical effects, they would soon remedy their defects of touch. In fact, nothing but a cultivated ear can properly regulate and adjust all the details of piano playing—tone quality, phrasing, and the details of touch.

The next question is: How may the art of listening be cultivated? It seems to me that we should first recognize the fact that music is an invisible agent. The sense of sight should be regarded as something extraneous to the art of listening.

It is clear in aural analysis I have been in the habit of reversing the position of the piano so that the pupil could not observe the instrument, the printed music, nor the performer. This is done to facilitate the act of cultivating and sharpening the hearing facilities.

This seems to be the quietest way of cultivating and sharpening the hearing facilities.

The phenomena of sound and the theoretical principles of our system of music may then be explained.

Every study for instruction should necessarily be systematic. In addition to the importance of a systematized course of ear-training, let me call your attention to features of analysis, that is, theoretical information concerning musical form and construction, and the light which that information—minute analysis—throws upon practical performance.

As teachers know, that information is comparatively valuable unless it can be applied to the practice or to the production of music. I am none the wiser for having read that "Pan invented the pipe." But if I can recognize, either by sight or by sound, any musical passage, an echo, anticipation, extended period, counter-theme, etc., I have a clue to the composer's thought and intention.

We can analyze the works of illustrious composers,

and present the several materials of which a composition is composed.

But as the artistic soul-language is composed of very little about it. Yet who can dispute that the art of music will eventually become the means of releasing debroned reason, of putting into the world of dominant forms of expression the tones of color and of touch, and thus regaining disordered nerves and unruly passions.

Recent experiments upon the sick have been made, and though the results were not wholly satisfactory, they will in time become so. I believe this as firmly as I believe in the ability of man to progress.

In it appear that a systematized course of aural exercises carries with it a considerable amount of theoretical and analytical knowledge, that may be easily applied to the production of vocal and instrumental exercises.

For the listener cannot be expected to follow the course of a polyphonic composition until the principles of canonie imitation and thematic treatment have been understood. So far, with regard to the number of analytical details. These must first be understood theoretically before the ear can be trained to detect and appreciate them.

I believe a course of aural training should accompany all forms of music study.

Indeed, such a course should be considered indispensable and obligatory, for without cultivated ears all musical accomplishments are nullified and rendered comparatively ineffectual.

Music should be made an elective, a fit substitute for any other study. There are college professors who claim that music is an easy study, and that the equivalent of others is not in the musical field. Let me advise you to try the study of music as an art and as a science, and in a year's time you will acknowledge that there is much more to it. So far, with regard to the number of details of harmonic, counterpoint and musical composition.

—More.

\* Extracts from a paper read at the M. T. N. A., at Cleveland, O., July 6, 1892.

ANTON RUBINSTEIN'S CYCLES OF SEVEN PIANO RECITALS.

ARRANGED, WITH HISTORICAL AND EXPLANATORY NOTES.

BY WILLIAM TAPPERT.

TRANSLATED BY NELLIE C. STRONG.

## THE PIANO.

The piano originated from various early experiments during a long period it gained in importance, and finally secured the sovereign position which it holds to-day. It has supplanted all other fashionable instruments, come forth out of the struggle for existence for supremacy.

Two ancestors are to be considered, if one would trace the history of the modern piano back to its earliest beginnings; the Monochord (one-string) which was used in the cloisters by the singing teachers and theorists, and the old many-stringed Psaltery, legitimate descendant of which is the Clavichord of the Gypsies. The keys were taken from the organ. The first organ was built in 812, in Aix la Chapelle, after model brought from the land of the East.

From the Monochords were developed the Clavichords from the Clavichord. The Clavichord is said to have been first used as musical instrument by jugglers and acrobats, living, trick-playing accompaniment of the Troubadours. As "Monochords" they appear in two documents from the beginning of the 11th century (1116). In a poem by the king of Navarre (1230) several musical instruments are mentioned, the piano is not among them. On the other hand Boecaccio, in his "Decameron," (1348) speaks of several places of the Clavichord, and from the connection it is evident that the same was used to accompany voice in singing. In the 14th century, the most important changes and improvements must have been invented, for the Minne rules of Eberhard Cense from Minden (1404) distinguished three different kinds: Monochord, Clavichord and Clavencimbalo. The "Clavichord" was weak in tone to be sure, but capable of shading, and besides, besides, besides, this possessing some advantages qualities peculiar to it alone (the "Tremolo" especially extolled), held its own until the 19th century. From the Clavencimbalo was developed the Harpsichord, which played an important role in chamber music late in the preceding century. That which distinguished both instruments was combined in the "Pianoforte" (or "Pianissimo"), so called because it can play both soft and loud upon it.

Three nations contend for the important invention of this instrument, without which the largest and most valuable part of our piano literature would have been altogether lacking. The Italian school of this Christopher Fori (1411) as the inventor of the harpsichord—nothing to which are indebted for the most important progress and achievements. The Germans claim Schütter, afterwards organist at Nordhausen, discovered quite independently the "hammer-piano" about 1717, without knowing in the least of the Italian attempts. The French enter the lists with the Marais, who, in 1716, presented before the Paris Academy, views concerning the hammer-piano. Idle is the stodgy. Let us rejoice in the possession and the grandeur which have sprung for us out of these first germs.

The Pianoforte, in spite of its obvious advantages, had, nevertheless, to struggle with the might of custom. As late as 1787, Phil. Em. Bach preferred a good Clavichord to the Pianoforte. Mozart became acquainted with the latter in 1777, in Mannheim, and was at once charmed with it. As dramatist, he quickly recognized the astonishing rendering-capacity of the instrument. Light and shade were far more intense than on Clavichord; what might not he brought to life with volume of sounds, with such wealth of tone color!

With the invention and introduction of a new instrument, a peculiar difficulty presents itself; viz., a lack of music suited and adapted to the character of the newcomer. The innovator must, for the first, con-

## Questions and Answers.

The Scicchetti, before mentioned, served him in many respects as a model. We find, it is true, in the creation of the German, a far greater depth of meaning; that could not, indeed, be otherwise. Em. Bach's Sonatas are for the most part in three movements and resemble in their form more the Overture Scheme of the older (Alessandro) Scarlatti. Allegro, Andante, Allegro, which has not been without importance for the later development of the Sonata.

Mozart accepted the arrangements built up and introduced by Philip Emanuel Bach, together with a genial novelty (still to be discussed) of which he was indebted to another descendant of Sebastian Bach. Mozart and Haydn are to be considered as representatives of the lyrical piano player. More beautiful, expressive melody (Italian style) was their ideal. Haydn is of no importance for the furtherance of technic. Virtuosity was not aimed at by him, but simply good, flowing music. To storm the heavens, to burst open for himself a pleasant and peaceful abiding place on God's beautiful earth,—this was his ambition! Mozart had a different idea of piano playing. Playing occasionally as a virtuoso, he learned not to underrate the value of a brilliant technic. He wished, and indeed was obliged, to please the people as a pianist. Is this possible without any concession to the taste of the many-headed public, which does not care to go below the surface? Mozart could satisfy and enchant every body; the wise and the unwise; the professional and the nonprofessional. He was not a rapid player, a mere rapid executant. Rapid players, rapid rhymers, rapid reckoners, and also the rapid players, belong to a later period. He played with the warmest feeling; with the most exalted taste. Hummel was a specimen of his school; and with Hitler, a pupil of the latter, vanishing in a speck, the last direct descendant of Mozart as a piano player. As in the opera it became more difficult from year to year to find suitable personators of the roles in Mozart's dramatic works, so the number of those who can properly perform his piano music grows smaller and smaller. One of the most wonderful creations is Mozart's Fantasie in C minor, a prophecy, which pointed to the Messiah. "Beethoven." This work stands wholly solitary and alone in piano literature before Beethoven's time. Its pathos, dramatic character distinguishes it essentially from the Sonatas. Inward connection there is between this Fantasie and the Sonata, which is joined with it purely outwardly. (The Sonatas dates from 1784, the Fantasie is a year younger. The two pieces of them together was Mozart's own idea). "John" wrote the following apt characterization of the glorious Fantasie: "The mood, which gives birth to itself in the very first two measures, is retained throughout the entire Fantasie; a mournful seriousness, which questioning and doubting, struggling and striving, aspires after deliverance, clearness and contentment without being able to reach them wholly, and, finally, after vast efforts, is thrown back upon itself!"

(Concluded on next issue).

**ARTISTS' CONCERTS.** While concert, both vocal and instrumental, are constantly means of much pleasure and benefit to the large cities, by all means let the good work continue to have the best talent in regard to Music brought right before those mostly in need of presenting hearing to the younger teachers and all students. Many of the Colleges, Conservatories and other schools of Music of Milan everywhere.

A school that does not do the much for its students will in the long run not be well attended as the one that does, and cannot hope to be able successfully to compete with one that offers these superior advantages, which in these days of advancement and sharp competition are being demanded by progressive students and teachers right here.

There is really no excuse why every school of Music should not have each year at least two or three first-class concerts by a prominent artist within its walls. A first-class concert does not only bring the benefit of securing much pleasure and benefit to all concerned, and prove a great advantage to the school where it takes place, but will, if properly managed, at the same time pay for the one who arranges it a handsome, well-earned profit for his enterprise and energy.

Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not on the reverse side of the sheet. In EVERY case the questioner's name and address with WALTER'S FULL ADDRESS MUST BE PRINTED. Questions will receive no attention unless the writer's name is printed in full. Questions in THE ETUDE, Questions that have no general interest will not receive attention.

QUEST.—How can a beginner know when to use the pedal when no signs are given?

ANS.—It will you kindly answer, in THE ETUDE, if a note written  $\#$  has any different significance or value from one written  $\natural$ . L. F.

ANS.—Doubtless the stem of a note merely means that two parts or voices have come together on the same sound. It does not affect the value of the note.

QUEST.—Will you please state in THE ETUDE, in the Questions and Answers column the average or possible compasses of a first and second bass voice and first and second tenor voice?

ANS.—The second bass ranges from E $\flat$  below to E $\sharp$  above the bass staff. The lowest and the highest notes should he used sparingly. The first bass from B $\flat$  in the bass staff to F above it. The second tenor from G in the bass staff to G above it. The first tenor from C in the bass staff to A or B $\flat$  above it. The remark about using the extreme notes of the range applies to all the voices. The limits given are those that are most effective in male choruses. In solo the first bass (or baritone) may ascend to G, or ascend a note beyond the limit given, and the tenor may descend to C.

QUEST.—Which is correct, to say the staff is composed of five lines and four spaces, or four lines and five spaces? I have for a number of years been teaching six spaces, firmly believing it to be in order. Although I was taught four spaces I considered it was with good authority I made the change. But I observe in England's "Reed Organ Method" that he teaches four spaces. I am anxious to know if I alone am teaching

the most satisfactory. Price \$1.00; or Ladd's Pronouncing Dictionary, \$1.25.

ANS.—I am perfectly correct to teach a child

that your lower B is a semitone in the scale of F, so

that there is no such thing as a semitone; that there is just as far, perfect and complete a semitone as any other. In one sense, of course B flat is as much of a tone as any other degree of the scale. We do not see that that has any bearing on the question, however, in which I speak. From B flat

B certainly is a semitone, and has been taught so by the best authorities for a long time. I think

he argues that it is a semitone in the inverted form of expression, i.e., that step and half step might

be correct, but even that is incorrect for a half step is really just as much a whole step as the other, only it is a short one. I hold that this is a very confusing way of expressing the semitone, especially small children.

ANS.—Will you please tell me how to pronounce Liszt?

ANS.—Some say Lissz, others, Lits.

ANS.—The word semitone has been used for twenty

years or more as a name for the interval between any two sound and the sound (immediately above or below it).

It is to be found in every dictionary of the English language with this meaning assigned to it. Some would be reformed object to it, but the musical consent of all musicians, in all times, is likely to outweigh their objections. Your objection to step and half step is well taken.

2. Liszt is pronounced almost like the English word but the sound of the e is shorter.

QUEST.—Please tell me if there is any hook or teacher giving written instructions in regard to the art of piano tuning? Can we learn that way, or without it?

ANS.—What book of Technics and Harmony would you recommend for a fourth-grade pupil? Is there any book on the care of pianos?

ANS.—Piano tuning can only be learned by practice, it is not possible to learn from printed directions. Thorough bass is not at all necessary to a tuner.

2. A piano, if well made, is not injured by changing the pitch, but the quality of the tone is changed.

If the pitch is raised the tone becomes more brilliant, if it is lowered duller. If a good tuner is not to be had it is better to have an inferior one than to let the piano tuner get so out of tune that not even a good tuner can get it to stand without several good tunings.

3. We would recommend Dr. Mason's "Touch Technic, for piano, and Howard's "Care of Harmony."

There are several small books on tuning which also treat of the care of the piano. The publisher of THE ETUDE can send you the best one published. The price

will not exceed fifty cents.

(Continued on next issue).

ARTISTS' CONCERTS.—While concert, both vocal and instrumental, are constantly means of much pleasure and benefit to the large cities, by all means let the good work continue to have the best talent in regard to Music brought right before those mostly in need of presenting hearing to the younger teachers and all students.

Many of the Colleges, Conservatories and other schools of Music of Milan everywhere.

A school that does not do the much for its students will

in the long run not be well attended as the one that does,

and cannot hope to be able successfully to compete

with one that offers these superior advantages, which

in these days of advancement and sharp competition are

being demanded by progressive students and teachers right here.

There is really no excuse why every school of Music

should not have each year at least two or three first-class

concerts by a prominent artist within its walls. A first-

class concert does not only bring the benefit of

much pleasure and benefit to all concerned, and prove

a great advantage to the school where it takes place,

but will, if properly managed, at the same time pay for

the one who arranges it a handsome, well-earned profit for

his enterprise and energy.

"NOTHING really succeeds," says Whipple. "But

what is based on reality: sham, in a large sense, is

never successful. He had a great enthusiasm over

hurts into sudden popularity for a time, and disapp

peared. He caught the popular enthusiasm and moved on

with it. Sham soon wears out. The singer or per

former was as unsuccessful, as much of vanity as of

success as he was not. The student who was fascinated

by him has left worse off than he was before. The

enthusiasm and ambition which he first had been

crushed out, and it is done to every soul that goes to a true

teacher after he has been to the sham, and the art of

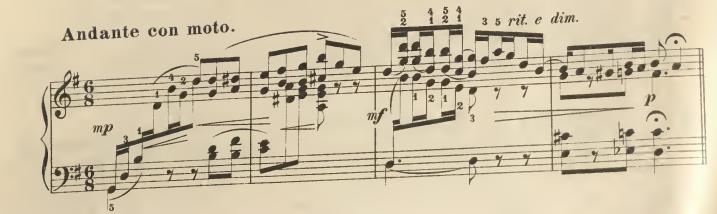
music is the loser." —The Vocalist.

I HAVE found in my experience four-hand playing productive of excellent results. It teaches the half-dependence, and at the same time develops a feeling for rhythm and harmony. The enjoyment of an orchestral performance in the theater, symphonies and overtures are greatly enhanced by playing four-hand piano arrangements of them beforehand; also the sight reading facility is strengthened and improved. The sight-reading ability is very largely an acquired accomplishment, although, to some extent, a natural gift.—C. H. Jarvis.

IN TRAUTER STUNDE.  
 (LOVER'S TRYST.)  
 (ROMANCE.)

B. Cecil Klein.

Andante con moto.



*Con semplicità e tenderezza*



*un poco riten.*



*a tempo*



\* The 1<sup>st</sup> movement must be taken very slowly and with deep feeling; the 2<sup>d</sup> movement only a very little quicker.

Copyright 1892 by Theo. Presser.

Continuation of the musical score for piano. The page shows several staves of music, likely the continuation of the fourth movement. The top staff has a dynamic marking 'mp'. The middle staff has a dynamic marking 'stacc.'. The bottom staff has a dynamic marking 'poco rite.'. The right side of the page shows more staves with dynamic markings like '(Scintillante)' and 'piu mosso'.

In trauter Stunde - 5.

(Scintill.)

8

brill.

*poco rall.*      *tempo*

*p*      *cres-* - - - - *cen*

*do*      *riten. molto*

*più mosso e rubando*

*In trauter Stunde - 5.*
*In trauter Stunde - 5.*

In trauter Stunde - 5.

RE M

Ada

Piano.



Sheet music for piano, page 8, featuring six staves of musical notation. The music includes various dynamics like *f*, *p*, *mf*, and *rit.*, and performance instructions like "dim.", "a tempo", and "rit.". The score consists of six staves of musical notation, likely for two hands, with various dynamics and performance instructions.

*Remembrance of Carlsbad. 3*

*Rit.*

*Remembrance of Carlsbad. 3*

Continuation of sheet music for piano, showing six staves of musical notation. The notation is dense with sixteenth-note patterns and rests, with some measures indicated by Roman numerals (I, II, III). The score continues from the previous page, featuring six staves of musical notation with dense sixteenth-note patterns and rests.

## REMEMBRANCE.

RIMEMBRANZA.

Fingered by H. A. Clarke.

A. CIPOLLINE, Op. 524.

Andante Sostenuto.

A. Raise the arm - before the C.

*Remembrance.*  
 A. Light wrist touch.  
 B. Sostenuto touch - i - e rai  
 C. Hold the melody firm

12

*mf*

*rinfor.*

*f*

*p*

*mf*

*ff*

*Remembrance.**Remembrance.*

*espress.*

*mf*

*nf*

*f*

*ff*

*s*

*p*

Remembrance.

Remembrance

BY W. S. B. MATHEWS.

The musical score consists of four staves of piano music. The first staff is in common time, B-flat major, with a dynamic 'soave.' The second staff is also in common time, B-flat major, with a dynamic 'p'. The third staff is in common time, B-flat major, with a dynamic 'p' and a 'rall.' (rallentando) marking. The fourth staff is in common time, B-flat major, with a dynamic 'morendo.'

*Remembrance.*

Ques.—I am a little uncertain about certain relating to technic, and would be greatly obliged to answer my questions through the "Questioner" column of your journal.

1. Would you, if space permitted, briefly state the principal parts of the Mason method of Touch and Technique? Your teacher does not teach this method, but with the stroke from the knuckle. According to article in your journal this touch tends to produce a hard, stiff touch. Are there not many fine living players according to this old way? Living players from the knuckle, not taught any more by progressive teachers?

2. Would you please describe the octave touch?

In the proper way to play legato while the other is being played, or should descend as the other ascends?

3. I have never been taught to use the entire playing, in the fingers, nerves, but have used entirely for that purpose. As I have frequently the arm touch should be taught before the first wrist touch, what shall I do? Is the arm and wrist needed except playing chords or octaves?

If you will kindly answer these lengthy questions, it will greatly oblige an anxious student.

Ans.—It would be impossible to answer them fully without putting in these pages the entire illustrations of Mason's "Touch and Technique" volume.

1. Mason's system consists of a combination upon four kinds of passages: "Technical Exercises," "Scales," "Arpeggios," and "Octaves." Each of these subjects has a devoted to it. Do not be alarmed at the term, for each one is only the size of an ordinary set of studies. In the beginning of the first volume find a general explanation of the whole system, the manner in which the different kinds of touch should be combined into a scheme of daily practice.

Of these four kinds of exercise, the two-finest has relation primarily to touch, or the manner of obtaining tones from the piano, in quality according to the demands of the music part must be studied in connection with the illustrations of position, etc.

2. Mason teaches all kinds of touches—especially to employ always the kind of touch best suited to the musical effect desired. It is not true that the finger touch from the knuckle joint; on the no teacher is more careful on this point. The where he differs from the usual methods is, namely, that he does not expect, in all cases, of the finger to remain upon the precise point whereupon it first falls until the tone is ended; certain effects permits it to be drawn off the hand. This touch when judiciously used is elegant, and produces effects which are not obtainable by any other way.

It is not true that any good artist now employs the hammer-like action of the finger, point holding on the tone wherever it first alights, to the intent intended. The was the usual system of teaching exercises and to endeavor to limit the pupil to the use of and connecting him after years of practice until he blossoms out into a good all-around player, interpreting the best kinds of music. This is absurd. For one kind of effect the finger is used—hammer-like; for another, the finger toward the hand; for another the hand also part of the playing, strengthening the touch causes the arm from the shoulder is used when held almost rigidly, like a clamp adapted to chord. In short, there is no one way of touching keys which might not under some circumstances be necessary and commendable. The only as to whether these different touches should and if so in what order. Mason being an

## GLEANINGS, WITH COMMENTS.

Do you?—says a little booklet entitled "Musical Don't's," published by Arrowsmith, of Bristol—but because you prefer classical music, consider that all modern music is worthless. There is plenty of good drawing-room music to be found. It does not sit stiffly, like some poor imitation of a learned legend, keep down the pedal style of performance, that the music itself is bad. Remember that classical music may be murdered as well as modern, and that bad playing is equally bad, whether it is in Beethoven's hands or in Wely's *Cloches du Malastre*. This is as true as words can express it.—*London Musical Opinion*.

It also explains, to a great extent, the prevailing dislike for classical music. If classical music were commonly played with the understanding instead of with the pedal down and greatly exaggerated effects, it would be more intelligible to the ordinary hearer, and therefore a better impression.

## A LESSON FOR BOYS.

The old subject of the treatment of artists in social life still comes up from time to time. We read in a contemporary:—"To invite a musician to a meal, with the hope of getting a little music out of him, is the embodiment of pedantry and meanness. Steal Foster, the notorious violinist, invited his boy about to a supper, and the result was to bring his fine alibi. He saw the point, stayed at home, but sent his flute. Gottschalk, when invited to dinner always asked whether he might be expected to play. If he was expected to play he charged two or five dollars. Chopin is said to have been the guest of a rich shoe dealer. After dinner the host asked him to play. Chopin excused himself, saying that he had eaten so much, but the same man was still waiting for the man to leave. 'Oh, it seems you are waiting for me,' said the master. 'I am not,' said the host, 'but I am waiting for you.' Mr. Niedeck's biography says that he was offered a double fee to play at a party in his house, and ordered a double bottle of beer. He refused to accept it, and to show it just to show how it was done." We do not find this story in Mr. Niedeck's biography, but it is decidedly bon-troué.—*London Musical Times*.

## A HINT TO MODERN COMPOSERS AND PIANISTS.

We read in a contemporary:—"Thalberg's piano and playing was as clastic and as objective as a chiseled Greek statue, and just as cold; but it was a miracle of polish and repose. We are lately, however, too much inclined to hasty generalization of facts and fury. Rubinstein and his Russian roar are being unsuccessfully imitated by every callow and sucking virtuoso. The loss to art is great, the symmetry and virtuousness of the piano is lost. Those fine and explosive of pianism which pass for individuality, are which are mere technical brutalities." This is plain and healthy speaking, but let us not blame the modern pianist only. Every one who has ever heard him come to him for an exhibition of form, and for his positions and brutalities, and the public will have it so. At the end of thirty repetitious bows he will begin to yawn.

## AN INDICATION OF THE ORDINARY COMPREHENSION OF THE ART AND SCIENCE OF MUSIC.

In Mr. Justice McCarthy's novel, "My Enemy's Daughter," one of his characters is made to say, "I... dear madame, do you really suppose there is one note, one half-note, of this music that is not familiar to me as the music of the world?" Would so clever a man as the author of this work then know his want of knowledge of any other art than music?

It may be interesting to those who are concerned in the adoption and retention of the title of Professor to know that at Monaco there is a Professeur de Roulette, in Ostend there is a Professeur de Santé pour les Choses et Chats Malades, and even in Paris, there is a Professor of writing, reading, and all things in general.

The above clipping could be made the text for quite a long discourse on the subject of titles. Titles are many and diverse, but the popular "Professor" is easily in the lead. Knowledge and culture are certainly necessary to the successful musician. Not merely a knowledge of his own particular line of work, but a broad and comprehensive knowing, a power of thought capable of taking in other matters, an ability to see, understand, and intelligently discuss questions of the day. The mistake is too often made, however, of thinking the title, "professor," indicates such a condition of culture; puts a sort of cap-sheath upon the standing of its holder. To such the above quotation will present

the matter in a new light. Don't allow yourself to be called "professor," unless your occupancy of a properly authorized position entitles you to it.

THERE IS NO MORE comic reading than the reports of musical competitions. Here is an example from Newark, where, it would seem, the liberality of Mrs. Gwyn has built a hall, in which the municipal authorities intend to place an organ. Scene: The Council in session. Letter read by Mr. J. S. Church asking for a concert organ. He is not allowed to speak, but, if appointed, would take lessons. Moved that the application be referred to the Hall Committee. Amend moved at once, that Mr. Church be allowed to take lessons. The Mayor: "Mr. Church says that he is not an organist." Mr. Trick: "I pray my motion, subject to approval of Mrs. Gwyn." Mayor: "I should like to consult this with Mr. Gwyn." "What is this name, may I ask?" "Mr. Gwyn." Mayor: "Mr. Trick, shall I explain?" Mr. Trick: "Certainly." Mayor: "The builders have not been consulted yet, and the organ will take six or eight months to build." Mr. Church: "I am sorry, but I am afraid it would be wrong to select Mr. Church to-day." Mr. Trick (light having penetrated him): "I withdraw." We leave the story in this beautiful simplicity.

The following advertisement, taken from a leading South Wales journal, should be read in connection with a paragraph which appears elsewhere concerning the Neath Town Council:—

"Wanted a Flautist. One with a little knowledge of music preferred. Address, etc."

These two clippings from the *London Musical Times*, which are properly read in connection with each other, show that all the charlatanism is not confined to America. The inference as to the mental calibre of the Town Council, whose members so gravely discuss the appointment of an applicant under such conditions, as well as the standing of the musical profession which renders necessary such "hasty" movements, may readily be drawn by the reader. But it is a moment more to see a call for an organist is pianist to fill an exacting position at a salary of anywhere from £10 to £20 per year, we need not be surprised at such a state of affairs.

Hegel's "Toccatina."—To speak of his wonderful touch, so as to convey an idea of what it was like to those who have never heard him—now, alas! will never hear him again, I feel, a hopeless, an almost absurd, task; yet I shall try by one or two imperfect metaphors to give some idea of it, however faint and dim.

Hegel's "Toccatina" is something like pulling—a peeling off—of every particle of fibrous or hairy rind; the unveling of a fine, inner, crystalline, and yet most sensitive and most vividly plastic pith. With this it suggested a dipping steeply down into the sea of music, so as to bring up thence a pearl of flawless beauty and purity; partly, too, there was the exhalation of an essence—so concentrated, so intense, that the whole being of the man seemed to be given over to the effort; and his fingers, from which the sound seemed to issue, just as some sweet yet pungent odor from the chalice of some rare flower.—*Bettina Walker*.

Six AM. MUSICO.—There is no room for the contention that, as compared with the boy, the girl has not had fair play—that opportunities for cultivating the art have in her case been few, in his case many. The reverse is the fact. She is in a branch of education in which girls have been selected as the best fit of every other, it is precisely that of music. It is among the most difficult subjects to which she is put, and among the very least easily plastic pith. With this it suggested a dipping steeply down into the sea of music, so as to bring up thence a pearl of flawless beauty and purity; partly, too, there was the exhalation of an essence—so concentrated, so intense, that the whole being of the man seemed to be given over to the effort; and his fingers, from which the sound seemed to issue, just as some sweet yet pungent odor from the chalice of some rare flower.

—*Lancet.*

## COURTESY AMONG MUSICIANS.

BY J. HENRY ROBERTS,  
Of Cleveland, Ohio.

THE following suggestions are the outcome of some experiences, which the true musician no doubt finds to be unquestionably real. In offering this subject for remarks, it is with the purest intention of promoting a more congenial feeling in the professional fraternity, and lending encouragement to those persons who find it a comparatively easy task to meet their intimate friends at an open-minded manner, but a somewhat embarrassing attempt to place themselves before an assemblage; or, to disclose their true worth in the presence of master-minds, without fear of egotistical display, or the opposite extreme—the want of self-confidence. One can, as a rule, best speak from their own experience, as to the reception they have met with at the hands of distinguished people, in concert rooms, at receptions and in private and public intercourse of a general character.

Is it a question open for debate among sensible-minded musicians, as to whether the master minds cannot to a considerable degree, show, by a certain friendliness in their demeanor, that they appreciate the musical efforts of fellow-workers? Sound judgment would certainly prove that in every instance where a musician is shown the proper courtesy due to his rank and moral character, whether he be a competitor, or one striving to rise in the estimation of professional opinion, it is one of the principal avenues from which emanates progressive thought in musical art. Musicians, who have a tendency to show indifference for the welfare of others, but by themselves or another attained to a high level of professional influence, might be reminded of the fact, that they are one time in their history sought the fellowship and esteem of musical superiors. Why, then, should they forget that others are wearing the same colors, and following in the same line of march, with every promise of reaching the goal on which they are now fortified.

It would hardly be expected that a musician should change his natural ways, so that it would be disastrous for him to be courteous beyond the requirements of any occasion, but one's disposition certainly should not become warped by fancied notions of self-importance. This outspoken line of thought would probably not meet the approbation of those musicians who may be so wrapped up in their own individuality that they fail to recognize the artistic worth of their professional neighbors; unless, it might be those who have compelled recognition by their many independence and scholarly qualities, which they have been more fortunate to make apparent, through their surrounding circumstances.

In viewing the purposes of professional people, we find it to be absolutely necessary for each member to look to his own "laurels" first, so far as penninary matters are involved; but, should we fail to notice the attention due to others, in their honorable efforts to reach the pinnacle of success? It has been said, time and again, that "competition is the life of trade," but can it truly said that cold-hearted intelligence weaves a thread of vanity in professional circles? Suppose we take a brief astrological view of people engaged in the musical calling. When the heavenly bodies are clearly perceptible by the eye at night, we behold the larger and smaller planets, all in due necessity to form a complete panoramic picture. Although it does not as a rule follow, that the largest and most brilliant orb in appearance, is in reality the greatest in point of magnitude, and importance. Upon the wave of popularity floats many a craft which would undoubtedly shiver to pieces if encountered by a heavy gale. In other words, some so-called master minds would surely collapse into utter oblivion, if searched by the keen judgment of a genuine connoisseur.

These thoughts are produced from the belief that the essential qualities of an eminent composer, virtuoso or teacher, does not alone consist in his fund of musical knowledge, but that his judgment should be disciplined by professional courtesy and a modest bearing.

## A NEGLECTED SUBJECT.

This article is copied from the book, "The Musical Profession," by Henry Fisher, published by John Carwan & Sons, London. It is made up from answers to the question: "Do you think the systematic teaching of musical form along with the From among the many answers we noted these.... The End."

"I do decidedly. The pupil's intelligence, comprehension, memory, and sympathy with the pose all gain by this practice." "I cannot conceive of a qualified teacher doing otherwise." "I should like to make a systematic analysis of all the art elements contained in the piece of music which is to be studied."

"I regard it as much more important than the teaching of 'harmony,' so-called." "I cannot see how music approached without the utmost observation of the effect of it. The danger is in teaching too little."

"It certainly enhances the interest to a pupil when a piece is explained, therefore anything and everything to make a musician." "Most assuredly form should be taught. The pupil, instead of being told to learn a rondo, for instance, first be told to learn the theme and play it as it reappears here and there, then another lesson the episode number one, etc., have found it useful in the case of young pupils to teach words to accompany the subject and other of the movement, the words being of the same as the music, and of similar rhythm." "No deny that such a plan of practice is likely to develop the pupil's intelligence, and so to increase his appreciation of classic music."

A few of the answers were given with qualifications: "If the pupil is a clever one, yes; but the dense, no." "According to the discretion of the teacher, it would be thrown away in some cases." "It is of interest in the piece of music. Of course, the pupil is fairly intelligent, or will only distract him."

"I do not conceive any one noticing form either arrangement of the whole work or the parts in the work." "The teacher should in every way develop whatever latent artistic feeling may be by the pupil, and allow no apparent obstinacy or direction to deter him from using his utmost effort."

## THE MANY-SIDED MUSICIAN.

BY LEO KOHLER.

To be a many-sided musician is not only an asset, but a necessity in this progressive age of ours, but the slowly, plodding stage-coach had to make way for the swift-running engine, so the lazy I-know-everything who simply played his horn or fife, and said he had had to leave the battlefield to the wide-awake musician of the present day, who is equipped for the combat.

By a many-sided musician, we do not mean one who can play all instruments, from the violin to the cymbals, with perfect facility, with perhaps, such an easy? as the piano or organ, thrown in, and whose name may be summed up in the one word, "noise"; but, for such a display of versatility is not only limited to the musician himself, but also, and in a higher degree, to the community in which he lives. The many-sided musician, who has thoroughly and conscientiously mastered one branch, be it the mastery of an instrument, including the theory of harmony and theory, the art of composition, musical literat; who has, in addition, a general knowledge pertaining to the various branches of his art, in order to express himself intelligently on topics to his co-workers in the vineyard, above all, still striving for higher ideals, his vocation in his art, and a higher aim in life.

Specialists are wanted everywhere: in medicine as in any other profession, for life is too short to be great in more than one thing, and any kind of divine art requires most exhaustive study.

## ON THE FOOLISHNESS OF DOING USELESS THINGS.

BY HENRY G. HANCHETT, M. D., F. A. A.

One of the vager qualities of the human mind is concreteness—the power of clear, direct thinking upon one subject, avoiding side issues, and sticking to the point until the problem presented is solved.

When ordinary persons attempt to study out something new and original, they often allow their thoughts to diffuse over so many non-essential or related topics as to obscure rather than elucidate the subject-matter they are investigating. This trait is a common one, and is manifested in the construction of plans or machines, in the organization of societies, in writing of all sorts, and in nearly every direction in which man's mind is exerting itself, including the teaching of piano playing.

I remember some years ago bringing a fine saddle horse from the South to the North, where a saddle horse which was not also broken to harness was practically unknown. I wished to sell this horse in the northern market, but found it impossible to do so unless I could demonstrate that he was capable of being driven. I, therefore, found myself obliged to teach him the use and meaning of harness—to me an entirely new task—but as is usual under such circumstances, I had plenty of advocates, most of whom wished me to hitch up my horse with a harnessed animal which would act as his tutor and example, or to drive him with a bridle only, or hitched to a log, or in some other outlandish fashion entirely distinct from the method in which I proposed to drive him for sale, but supposed to have advantages from an educational point of view. At last I found a man who said: "If you want to drive that horse single, hitch him up single and drive him that way at the start." This advice I followed. I first accustomed my horse to the harness and then to the buggy, and in two days I had him so trained that he was thoroughly satisfactory in harness and behaved well in the crowded city streets.

It has always seemed to me that if we wanted to make persons play piano, the best thing to do was to set them to playing the piano. But to adopt this apparently direct and simple course is to go contrary to all the traditions of piano teaching. It being sufficiently evident that certain technical difficulties are in the way of the pianist striving for perfection, it has occurred to him to get rid of some of the past that the best thing to do was to isolate these technical difficulties from the young student at practicing and studying on them, with the view of eventually applying the skill thus acquired to some more distinctly musical work. The result of difficulties of finger technique thus isolated have suggested others that might possibly be involved in piano playing, but are not usually, and these, too, must be studied by the unfortunate pupil, who soon finds himself obliged to devote all his energies to the mastery of fears of finger dexterity, instead of spending his time upon the great tone poems and cultivating his perception of beauty in sound. It is like sending a man to a gymnasium in search of health and there turning him into an athlete, trained away from the love of literature, or even the power to enjoy intellectual pursuits, while not increasing at all his chance for longer life. It is apparently in this way and for this purpose that the appalling mass of so-called technical exercises and studies has been evolved from the minds of diligent teachers.

Fancy it would trouble the unfortunate piano teacher who, after giving his pupil some of the dry work of Alois Stroll, or Leobschütz, or Tausig's "Daily Student," should be asked to point out in any recognized art work the exact technical difficulty that was conquered by the study of the exercise. The exercise form no part of piano-playing but are regarded and intended solely as preparation for such playing, and they, therefore, stand in the same relation to musical literature that the spelling book of not so

many years ago stood to general literature. No school teacher acquainted with modern methods of primary education would think of commanding a child to mind with the worse than needless rubbish of the spelling book which was probably studied in youth by every person who will read this article. But it does not follow that children now days are not taught to spell, but only that their spelling goes hand-in-hand with their knowledge of words and their consequent need and appreciation of spelling. So it should be also with technical exercises in piano practice. They should be aids to conquer definite and apparent difficulties met in the course of musical study—not preparation for such difficulties, which have not yet been and may never be encountered.

But illogical and unfavorable to musical culture as it is, the plan of piano study through the terrible five-finger exercise and its related dry technical études, has not stopped there, but with the invention of mechanical appliances for the aid of musical students—very good things, by the way—has come the idea of studying these mechanical appliances for their own sake, as the results to be obtained from them were worthy artistic aims and ends in themselves. One can readily appreciate the advertising value of putting a student at work a mechanical contrivance until he shall succeed in doing his work on that so well as to make it worth looking at. But when one's performance on a dumb keyboard becomes so interesting that teachers recommend for general use the practicing upon dumb keyboards exclusively for months or years during the early training of the student, the matter becomes rather serious, according to my judgment. Despite health, you cannot become more appreciative of the beautiful, more ready to recognize the achievements of the tone poets, by moving the fingers just as many times, and just so high, and in just such a way, on dumb pieces of ivory? Or can we afford to fill the young mind in these impressionable years with this sort of pabulum when there is opportunity for studying great works of the composers and cultivating a taste for them that shall spread musical intelligence over the country? The facilities which these mechanical inventions afford us for shortening the road toward mastery of the piano, and consequently toward early familiarity with the great tone poems, is one of the happy prospects in the musical outlook of the country, but to prevent the natural use, the great advantage of such things, in the manner suggested, by making them a subject of study for their own sakes, surely is one of the most discouraging proposals. Every hour taken away from the study of dry mechanical details and put into the study of vital musical form, is an hour gained for musical culture the country over. The shortest route that can be found to technical perfection is the route to be chosen, and that route unquestionably lies beside the technician and Clavier, but let us never forget that technical perfection is only a means to the end, that end is always musical, and the musical end should never be lost to sight for the sake of technique—rather a thousand times sacrifice technique for the sake of music.

Would that the musical profession was quick enough to see the advantages of such machines as the Technician and the Practice Clavier, so that their sales would not have to be advanced by such devices as exhibiting those who have studied them for their own sakes. We cannot soon adopt these implements as helps, nor too soon grow out of the notion that mere mechanism in musical study is ever anything but a means to an end.

## MENTAL ASPECT OF TEACHING.

Many music teachers, perhaps all, have occasionally to correct faults which are akin to mental disorders. There are disorders, sometimes serious, which affect or are seated in the mental faculties, and which can be treated only by directing the efforts to these faculties. Physicians recognize this, and frequently advise change,

as a means of relief. So also is it with music teachers in their work, only they have to effect the change, and in order to do so successfully, have to work on their pupils like a faith doctor, making them believe what they do what they never have done, at the same time ignoring the fact that they manifest any weakness. Some scholars when they begin with a new teacher, are filled with the notion that they have a "lovely touch." And they are not concealed, for their friends have instilled the idea into their minds, sometimes from the fact that the pupil plays sloppily with the right hand, and a little more substantially with the left. Others play as if they were driving nails; others cannot play before any one, and I might keep saying "others" to the end of the chapter. Studies in phrasing are a most useful assistance in treating many of these disorders, but they may be better used by applying them to the mental rather than to the physical faculties; in other words, not merely by teaching the scholar to raise the hand at a certain point, to count at a certain place, etc., but by stirring up a musical feeling from within, causing the mental to be expressed through the physical forces. I know that all of our better class of teachers are fully awake to this idea, but I do not think they all quite reach the mark, although they say a great deal about feeling, ear, etc. But though they employ their own methods to force out the mental forces of the pupils, they do not employ the right agencies.

Evidently teachers handle enthusiasm in their pupils, and therefore get more and better work than the more indifferent, stoical kind. All teachers ought to make their scholars feel as if they never had an emotion in their lives. This can be done to a great extent, by a judicious application of the kind of music the pupil is weakest in; but the application must be made very slowly, and at first mixed greatly with what the mind then craves; and the new should be administered so carefully as not to destroy the taste for it, before it shall have developed. If a pupil works, and does not grasp the ideas of the teacher, and does not do what the teacher desires, do not blame him too abruptly; think that perhaps you have not put your idea in a way that he could grasp, perhaps through no fault of his. Use your imagination to work on him. About half of this world, as we accept it, is imagination, and about half the faults of pupils are of the imagination primarily. They begin by thinking they cannot do a thing, and if not corrected, cannot to the end. While the poor teacher has to give them studies for the special correction of such a fault, alas, how often of no avail! And the pupil works away, and the teacher labors wearily, and they are both "away off," so to speak. If your pupil has anything to overcome, never admit that he cannot; more than that, never show that you apprehend that he will not do whatever you have given him to do (but be sensible about what you give him) as well as yourself. Never show too much interest when approaching a hard place in a composition.

In the previous case to show the power of the mental forces, and it may be applied to most teachers. Teachers should always remember that the mind is the most delicate, and potent force used in teaching, and they should always be careful and conscientious in their treatment and intercourse with their pupils, remembering the sensitiveness and pliability of the pupil's mind. But there are times when, instead of an Julian harp, which we must carefully so that it will produce its sweet sounds, we have to beat on the big bass drum; and when you have to beat, do so with all your might; but look before you beat.

To succeed in a lazy atmosphere, the teacher must be active, but not in denouncing his surroundings. In a place where a general feverish "get up and get" prevails, a quiet and calm dignity is the most valuable attribute. And "nothing succeeds like success" always and everywhere.

"Head and hands" theory is only a part of this grand whole. And as regards head, hands, feet, executive ability and general steadiness, it is a deplorable fact that a cool and well balanced head will do more for a musician than all the technics in the world.

## REFLECTIONS FOR STUDENTS.

REMEMBER that the primary quality of tone which we are studying to attain, either as piano or voice or what is named "beautiful."

If "Method" we mean that means of physical vibration, either of hands or vocal apparatus, which produces tone, and if the result of this physical operation is "beautiful," we say the method is good.

This at once suggests that though there are some external differences in the teaching of there excellent instructors everywhere to be found, in these may say that his or her manner of doing is one which will give the student a "correct method" of the face of the fact, that from the many approaches there come results of beauty, possibly musical truth.

Beware, therefore, of the teacher who claims an original and exclusive "method" for two reasons:

*First.* If we have a method no one else knows, and with which he claims to do miraculously well, he must prove himself quite ignorant of those absolute which have been taught him, and to know them for many years, and to be incapable of teaching the teacher an incompetent one.

*Second.* The teacher who claims not only all of the art, but that what he knows is his exclusive property, as by divine right, may be compelled to be a impostor, not knowing the text of the book he imposes himself upon a most easily deluded as an oracle of a new dispensation.

Originality in teachers is a necessity; but shown more in the ability to properly estimate disposition and possibilities of a student, and to reach and develop them, than by attempting to prove the old and create new doctrine.

Progress is a great word in our language; the ambitious pupil means much. Students learn, however, that progress is not always due to them, though their teacher may note it.

Before the mind is awakened to the truth of study, the student will often be deceived by the pages of books entitling him to be a master. Before this, he will choose to accept, for the question never arises "how much have we done," but "how well have we done?"

Solfège books for voice students and vocal studies for piano students are used without any number of volumes of Concise, Simplified, etc., have been used by the vast majority of students rightly, and the greatest progress has been made. If he has mistaken written music for vocal method, students will play Cramer's Studies to their heart's content, but if put to the test before a committee, will be unable to sing in accordance to the requirements of the simplest bit of melody, for he has missed passing over of many pages of notes for music, musical limit with the difficulty of what he has learned.

If you are studying a set of vocalizers so difficult as to require the greater part of your hours, you may depend upon it, 'tis wasting time, unless you are considering that your perfectly placed vocal organs are to be considered. You can properly study voice production of quality of tone, if the mind be crowded to the musical limit with the difficulty of what he has learned.

Piano students likewise must first acquire a degree of control over the hand before the study of compositions of great difficulty, so that we may gain a degree of facility by the constant of difficulties, yet a certain amount of preparation of the utmost importance, else the student, after the acquisition of the body or piece will prove of aggravating the improper conditions of control, and this effort will result in no possible ultimate success.

All art instruction should begin with what will give a foundation to the student.

Planists need to have under their control conditions of the muscles of the hand, whether of the finger, wrist, etc., forearm. This implies the hand shape and position of the key board. When this is attained the variety must be cultivated, legato, staccato, etc. The student taught with exercises not so difficult as to distract the mind from the desired result of control of the fingers, etc. This work may much of

## STAMMERING PLAYERS.

One of the most annoying and fatal of bad habits is sometimes found in pupils who are otherwise satisfactory students; this is constant stopping and starting, especially so in beginning of a difficult passage, and perhaps more frequently in scale and arpeggio playing. The remedy for clear playing is clear thinking and a determination on the part of the pupil to make but one effort and leave the result, whether good or bad, instantly passing on to the next passages.

No habit can be overcome without, first, a desire for correctness; second, a determined will to overcome, and lastly, the careful application of the best plans for conquering the habit. Let a piece be well played in all particulars than that of stammering, and it is a complete failure. Stammering is a vice which has no artistic effects. Any pupil learning from this habit should be made to realize how all of his efforts are proving worse than worthless, and a waste of time, effort, and money.

One may have great talent and fine mental abilities, in fact, everything that goes toward making life a success, yet lacking a determined will, success is never achieved. In fact, a determined will may be likened to the steam that sets the machinery in motion. A will that cannot be conquered, coupled with good common sense, especially if combined with genius, can achieve the aims of the highest ambition. It was told of a celebrated General that he never knew when he was defeated, and by and by he could not be defeated. If some of this spirit could be infused into the ordinary work of the pupil, it would lead him to a realization of his hopes.

Teachers too often neglect the cultivation of will-power, when without will power and an inflexible determination all other qualities are but worthless lumber. A determined effort is needless unless endeavor is correctly applied. The following anecdote of Stothard, the well-known English painter, points this moral. Stothard was showing some early drawings from the antique, made while he was a student of the Academy. They were begun and finished with pencil and ink only, and Leslie Lee marked that "I could see like beautiful fine engraving." "I added this plan," replied Stothard, "because, as I could not draw a line, it obliged me to think before I touched the paper."

The principal step toward correct effort is to have a clear mental image or impression of what is to be done. If a pupil is disposed to stammer at a passage, he should stop and read it through mentally, and possibly playing it, going very slowly. He must read to take in the details of what is before him as well as his generalities. He must not only see a chord, but see exactly of what letters it is composed. Accidents are too often only causally noticed, but he must see precisely what letters are affected by them. One common cause for stumbling is poor fingering, and wherever there are runs their correct fingering must be decided upon and written in at once. In fact, there is no more common cause for hesitancy, stumbling and breaking in the performance of a piece than in an incorrect and unsettled fingering. A recent writer puts this subject in a terse form, as follows: "Before you can think you must have something definite to think about. You must get something into your head before you can get anything out."

The best method of correcting bad habits is to make it the sole business of the pupil for a few lessons; this is to impress him with the severity of the task, and from the fact that young minds cannot successfully do many things at a time, the time to conquer the bad habit is at once, for as Charles Kingsley wisely says, "Every duty which is hidden to wait returns with several fresh ditches at its back."

Emerson says: "What we seek we shall find, what we flee from sees us." This is a truth which should be impressed upon the minds of all pupils. Too often they see nothing but the notes, which results in mechanical, but expressionless playing. They ought to make them note-exists as mere marks, and learn to play with intelligence and effectiveness. Students should be taught an observance of the smaller details of notation: the slurs, dynamic marks, staccato dots and points, etc., and give a tasteful reproduction of them in their performing.

## PUBLISHER'S NOTES.

We presented in the last issue of THE ETUDE, to have ready for delivery four Bach's Fugues, edited by Bernhard Boeckelmann, but, owing to cholera, freight is liable to fumigation; and the sulphur fumes would surely discolor the paper. We have therefore requested that they be held for shipment until the embargo or quarantine is lifted. We would, however, in the meantime, mention that there are four fugues already published according to Mr. Boeckelmann's ideas of printing the themes in different colors; these we will cheerfully send to any of our patrons who may desire them.

We have had manufactured for us a large number of "Binders" for THE ETUDE; they are of the latest design and patented. They are both durable and neat. All wishing to preserve the volumes of THE ETUDE will find this new file a very great convenience. We will send them, postpaid, for \$1.

We have in press a very important "Method for the Piano," by Charles W. Landon. The method is on the same basis as his "Organ Method," which has proved to be a great success. The "Piano Method" is by an unusually practical teacher, and is especially designed for the popular taste. While it contains all the latest ideas on piano playing, it is adapted for pupils of moderate capacity; as teachers know, the undeveloped, musically, is less, and this work appeals to this class, while gently drawing them higher. The work will be about 120 pages, full sheet-music size, and will be bound in boards with cloth back. The price of the work, to those who send cash in advance, will be merely nominal. Every practical teacher should send for a copy while it is yet in press and can be obtained less than paper and printing. To any one sending us fifty cents in advance, we will send a copy free. Send that book, when you receive it. In ordering, please write the name clearly, and if your address is to be changed, please give your future address. Write to us for the special offer on a separate slip of paper from the back of your letter. There will be many hundreds of this work sold before publication, and we desire to have as few mistakes as possible, and request our patrons to assist us in this by writing their orders on separate slips. Remember, this offer is for a very short time only, as the book is almost complete.

"Graded Course of Piano-forte Studies," by W. S. B. Mathews, when complete, will be in ten grades, four of these are now on the market. They have met with phenomenal success. For a number of years teachers have been using Czerny, Köhler, Berliner, etc., with an indefinite wandering through all studies for pianoforte, feeling all the while that the truth lies with all of them to a certain extent. Mr. Mathews has gleaned the truth out of each one, and has made, perhaps, the most perfect work of piano-studies that has ever yet been published. They meet the wants of a large class of teachers who need guidance in the selection of piano studies. The studies are generally short and inclined to the melody. This work is destined to take the place of all other piano studies.

The success of "Melody Playing," by Hamilton C. Macdougall, has warranted Mr. Macdougall undertaking to issue Vol. II. The MS. is completed, and now in the hands of the engraver. We will give a list of some of the pieces that will be in this volume; they are all of a musical, meritorious character. The whole range of musical literature has been examined, to get the very cream of short, pleasing, and interesting pieces of a melodic character. Here is the list:

Polk Song; Volksmär; Swiss Idyll; Behr; German Song; Tschätschki; Festive Dance; Gurlikt; Violet; Behr; Romane; Rummel; Auahde; Lanciani; Christ; Mass Pastorela; Macdougall; Cradle Song; N. v. Wilm; Andante; Kavatyn; Evening Bell; Kullak; Hilarly; Weinen; Scherzo; Lieder; Badinage; Salomé; Little Love Song; Böhme.

A glance at this will convince any teacher that something fine can be expected from Vol. II. In accordance

with our usual custom, we will send this volume at a nominal price to those who will favor us with their orders in advance of publication. Therefore, to every one sending us twenty-five cens we will forward the volume when issued, postpaid, but cash must accompany every order, whether the party has an account with us or not. This special offer will be in force only a short time.

We have recently issued two useful works in the line of piano-study: one is L. H. Sherwood's "École de la Pianoforte"; the other, "Twelve Preludes," by Thos. Moellé. Both these works are taking the front rank among the educational means of piano playing. THE ETUDE studies are pleasing and well written. The Melody Playing Preludes are designed as an introduction to Bach. They are in canon and imitative studies, and are less serious than Bach, and will fit the pupil for the understanding of the more serious and classical.

We have order blanks for music teachers sending to us for music which we shall be pleased to forward to any of our patrons desiring them. The envelopes, with our address on them, will go with them. This will facilitate letter writing to a great extent.

In teaching this year teachers should not forget the two Concert Albums we have recently published, and the Thirty Selected Studies of Heller, our new and recommended edition of Selected Mendelssohn's "Songs without Words." These works should be used by teachers as much as possible, as they cannot be exceeded.

## TESTIMONIALS.

The copy of "Short Openings Anthems" by E. B. Story, recently issued, book No. 1 of the collection very much and wish you would send us a few copies of the book so that we may give some of the pieces a trial.

Yours truly, EDWARD HUNGERFORD.

This work of Dr. Mason's is beyond comparison with any other work on Piano Techniques that has yet appeared, and is not only a remarkable, but a most invaluable contribution to pianoforte literature.

EDWARD L. MATTISON.

The "Mathews' Standard Course of Piano Studies," with its valuable suggestions as to suitable pieces, will be a relief and joy to tired teachers who heretofore have been obliged to spend much of their rest time reading over new music for their classes.

MRS. M. K. BRANHAM.

Your edition of Mendelssohn's "Songs Without Words" is in every way very desirable. Well selected and annotated, carefully phrased, good paper and type, and low price, all combine to make it by far the best edition I have ever seen.

Yours truly, S. FRIER.

Enclosed please find check for bill of June 7th. At the same time let me express my high appreciation of your admirable edition of Mendelssohn's "Songs Without Words." Yours, WM. K. GRACE.

The number of "Mathews' Graded Course of Piano Studies" examined. The pleasure of teaching rises into fascination with your material as this available. So little notice has been paid to the piano studies in connection with the incomparable Touch and Technique of American musicians owe gratitude innumerable to our two great educators, Mason and Mathews—to you also, Mr. Presser, as publisher of that indispensable help—THE ETUDE—and of innumerable works of value.

MARY EAST THOMPSON.

Notes for this column inserted at 3 cents a word for one insertion payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

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